CHAPTER - IV

ARCHITECTURE AND SCULPTURAL ART

Indian design remains as visual landmarks for spiritualism.[1] It is one of the expressive arts and incorporates the other creative excellence.[2] The articulation engineering is gotten from the Latin word 'architecture' which implies boss craftsman.[3] Design is a workmanship than the banners themselves artworks, craftsmanship and spiritualism.[4] The engineering that is still outwardly remarkable in India, [5] has commonly developed with the development of enormous temples.[6] Landmarks are estimated to compare to god and his sanctuary to the spirit and body of a human. The presence of the different appendages of the human body is applied in design writings to indicate sanctuary developments, for example, *pada, griva, sikhara* and replicates the idea of natural solidarity in sanctuary architecture.[7] A few classifications of definitive writings uncover Indian engineering in subtleties.

Of the approved writings, just a couple are reachable, specifically *Mayamata, Visvakarmiya, Indramata, Manasaram*, and *Kasyapam*.[8] Moreover, the resulting creation of *Sastras, Puranas, Agamas, Tantras, Samhitas, and Silparatna*, the principles and guidelines to be continued in the development of sanctuaries in various styles.[9] The beginning phases of Indian engineering are duplicated in the landmarks of the antiquated capitals of the Indo Sarasvati human advancement that existed in 3000 BC.[10] It isn't yet perceived whether there were sanctuaries or spots of love in the in advance of referred to region.[11] The Indians had taken in the data about working with compositional refinement in any event, during the old period.[12] Sanctuary design in India is partitioned into three distinct styles, in particular *Nagara*, *Vesara* and *Dravida*.[13]

Despite the fact that clarifications of the structures are conveyed in the Vedas.[14] No structures were found since they lived in rudimentary structures of

translation leaves and straw. The Buddhist *Chaityas* and *Viharas* obliged as a model for the sanctuary structures of the Hindu conviction. The later time of Indian engineering having a place with the main force in North India was the authentic period known as the Mauryan age (325 - 185 BC). The energy of the Ruler Asoka (269-232 BC), who reported stone as a never-ending medium, was liable for the development of Buddhist *Chaityas* and *Viharas* for the first time.[15] In the succeeding days, the Gupta additionally received similar structure materials in northern India. Stone, the dependable medium, was likewise facilitated and shadowed in sanctuary working by the Chalukyas, Pallavas, and Pandyas in southern India.

Prior sanctuaries in South India were worked from unpreserved materials, viz. blocks, saint, wood, and earth. The Vasudeva sanctuary of Satavahana (235-220 BC) was a decent delineation that, worked with blocks and marter in Besnagar, goes back to the Second Century BC. This landmark is very much idea out the oldest Hindu sanctuary landmark start in South India.

The Nagara style of Indian design got a handle on greatness in the Gupta age (300-600 Promotion), which is regularly alluded to as the brilliant period in all areas of human greatness. The Gupta heads upheld Hinduism and developed sanctuaries for Hindu Divine beings and Goddesses. The best instances of sanctuary working during the Gupta time frame were the Dasavatara sanctuary at Deogarh, the Parvathi sanctuary at Nachina Kutara, and the Siva sanctuary at Bhumara.[16] Henceforth, the Gupta age is expressed as the recharging of Hinduism.

Tamil Nadu state paleontology found the antiquated sanctuary of the Tamils that had a place with the Post-Sangam period at Saluvankuppam close to Mahabalipuram on the coastline of the Cove of Bengal. In the old style Sangam work, the artist Kadiyalur Rudrarigannanar signs the sanctuary finished of bricks.[17] The Pallavas controlled for right around three ages from Advertisement 600 to 900, the most established winning sanctuary in Tamil Nation has a place with the Pallava [18]

period. In Tamil Nation, sanctuaries were worked with the utilization of new materials like saint, wood, block, and so forth during the Pre-Pallava epoch[19].

The Pallavas laid the substance for the Dravidian style and shaped a splendid section of engineering in Tamil Nadu History. Pallava design is classified into four gatherings: Mahendra Gathering (Promotion 610 - 640), Mamalla Gathering (Advertisement 640 - 690), Rajasimha Gathering (Advertisement 690 - c. 800) and Nandivarman Gathering (Promotion 800 - 900). [20] Mahendravarman I Pallava set up another style in craftsmanship through the Dravidian style of workmanship and design. He acclimated the strategy for uncovering cavern sanctuaries, found in various territories among Chennai in the north and Tiruchirappalli in the south.[21] Narasimhavarman I Pallava made advance developments in expressions of the human experience of rock-cut sanctuaries. He exhumed unsupported solid sanctuaries by and large called *rathas* at Mahabalipuram.[22] Rajasimha I Pallava additionally opened new perspectives in the field of sanctuary development craftsmanship. He fabricated basic sanctuaries with stone cut out of rocks. The shore sanctuary at Mahabalipuram and the Kailasanatha sanctuary at Kanchipuram are the best models [23] of Pallava craftsmanship.

The following Chola age was supposed to be the brilliant age in the accounts of sanctuary history.[24] If the Pallavas dominated in wonderful models, the Chola Lords can be credited with building mind blowing sanctuaries. Chola workmanship and design can be part into three periods, for example, the early age (850-985 A.D) beginning from Vijayalaya Chola to Uttama Chola, the archaic age (985-1070 A.D) from Rajaraja I Chola to Adhirajendra Chola, and the last time frame (1070 Advertisement - 1270) from Kulottunga I Chola to Rajendra III Chola.[25] The compositional custom that flourished during the most recent days of its archetypes was proceeded by the early Cholas from the start. The Vijayalaya Cholisvaram sanctuary in Narttamalai, the Muvar kovil in Kodumbalur is remarkable examples of this early period.

The engineering of the sanctuary showed up a novel stage during the rule of Rajaraja I Chola the incredible, and his child Rajendra I Chola. The Brahadisvara sanctuary in Thanjavur and the Siva sanctuary of Gangaikondasolapuram are its radiant dedications. Gigantic *vimana* on chiseled columns are the most astounding structures of this period.[26] The last period of Chola engineering is additionally recognized for specific highlights. A huge delegate of this period is the development of gopura more in stature than that of *vimana*. Another outstanding element of this period is the erection of 100 colonnaded *mandapas* and *Tirukkamakkottams* that were generally worked external the focal sanctum. The Airavatesvarar Sanctuary of Rajaraja II Chola and the Kampaharesvarar Sanctuary of Kulottunga III Chola are the most amazing models from this period.

Not with standing the structures pronounced over, a bigger number of sanctuaries were started all through Tamil Nadu than those of its successors.[27] The Mayiladuthurai Mayuranathar Sanctuary is one of the most prominent sanctuaries of the Chola time frame. The sanctuary is situated in the southern piece of Mayiladuthurai about a mile from the Cauveri Waterway. The seven layered *Rajagopuram* at 164 feet tallest sanctuary tower in the state. The sanctuary faces west. The principle divinity is called Mayuranathar.[28] The sanctuary complex is 719 feet extensive and 520 feet wide. The *gopura* at the eastern section to the sanctuary is nine stories tall and measures 194 feet. The symbol of Durga close to the northern passage of the sanctuary is proficiently etched and contrasts from those in different sanctuaries. On the sanctuary dividers, there is the figure of a fan attempting to cut off his head as a contribution to the God.

There is a broad sanctuary tank in the focal point of the complex. The focal surface of the *garbhagriha* is faintly level, while the external surface is liberally obvious with the best masterpieces and engineering. The *vimana* raised under the Dravidian structure grasps six analyzations from the base up, to be specific, *adhistana, bhitti, prastara, griva, sikhara*, and *stupika*. The *upapitha*, that is, *triyanga upapitha*,

containing *upana, kantha* and *vajana*, structures the lowermost part of the *vimana. Padabandha adhistana* is found in the *upapita*. The *adistana* wears *jagati* that is tall, smooth and rectangular fit as a fiddle. The extended *kumuda tripatta* lays on the *jagati*. On the *tripatta* a basic *pattika* is set, which is an even band. *Pattika* remains between *kanta* enhancements.

The *kanta* is part into some *galapadas* show the *vedi*, the more shaped higher aspect of the *adhistana* made out of a *padmavajana* and *prati*. *Pranala* that fixes on the north side of the *adhistana* appears to emerge from the open mouth of a *vyala*. Lay on the situated picture of *Sankanidhi*. It is utilized to release the bathing water from the *garbhagraha*. The brightness of this work can be seen at the Brihadeeswarar sanctuary in Thanjavur.

The *bhitti* or the aspect of the mass of the *garbhagraha* over the *vedi* drives three *devakosthas* toward the north, west and south. These specialties are loaded up with high alleviation stone pictures of Daksinamurti in the south side, Lingodbhavamurti in the west side and Brahma in the north side. The *bhitti* parcel is conspicuous for the strategy of 18 brahma *kantha* pilasters, 6 on each side. The brahma *kantha* pilasters are submissively made without any backups.

The square shafts accompanied *malasthana* on top ornamented with botanical parchments and pearl strings. Over the *malasthana*, a band of regular and reversed lotus petals known as *padmabandha* is readied. The jar formed *kalasa* is definitely decorated with scallops and committed to the *padmabandha*. The center part called *tadi* parts *kalasa* and *kumbha*. The petals of a blossoming lotus (*padmatala*) spread around the *Jambha*. The petals uphold the thick square *palagai* with *virakanda*.

The injury corbel at the top is roofed with a medium band (*tarangu patika*) and the slanting corbels of a comparable sort on the jogging pilasters. The jogging pilasters convey the twofold corbel. The pilasters are very much lined up with van or in a pivotal line of *adhistana*. The part that transcends the corbels is known as the *prastara*. It is the

top of the *vimana* that interfaces the *garbhagriha* and its system. The *prastara* is comprised of the regular moldings like *bhutavari, kapota* and *yalivari* where the corbels convey *uttara*. This isn't comparable in width and stature to the sections underneath.

A *vajana* comes over this, and it has focal boards of non-literal miniatures that compare to the pilasters underneath. It is enriched with a frieze of want. Over the *vajana*, *kodungai* meets *nasikas* exaggerated by decoration of scrollwork with internal void circles. The column of circles in succession along its lower edge is the particular of Chola engineering. [29] Each edge of the molding closes with a lovely material plan (kodikkarukku). The *cella* is worked with rock stones from the *upapita* to the *prastara*.

The *adhistana* moldings in this *garbagriha* are of the unobtrusive sort, void of any design. This, alongside different highlights like the huge pilasters and the *potika taranga*, can give it an early date. An obscure harmed and fragmentary engraving found on a stone section incorporated with the floor before the focal altar in the Mayuranathasvami sanctuary which is in characters of about gave in the eleventh century A.D. Thusly, the soonest engraving of the sanctuary by its characters of about gave in the eleventh Century C.E. uncovers that the Mayuranathaswamy sanctuary may have been changed into stone structure during the rule of Kulottunga I Chola.[30]

The tightened excessively auxiliary aspect of the focal safe-haven is developed in blocks. On the roof, you can see an *ekatala vimana*, with a square arrangement. A ham of smaller than normal structures, for example, the *karnakutas* in the energizing corners, the *bhadrasalas* in the center, and the *panjaras* between the lobbies and *karnakutas*, goes through the *damageya* of the *ekatala*. The *salakosthas* are committed to the figures of Uma Mahesvara in the east, Dakshinamurti with his sages in the south, Brahma with his consorts in the north, and Vishnu with his consorts in the west. Eight inclined nandis, two in each corner, are roosted at the four corners of the *pindi* piece on their *kapota*. The *griva* of the *vimana* is circular fit as a fiddle with tetragonal and *grivakostas* pilasters.

The figures of the *grivakosthas* are equivalent to in the *salakosthas* beneath. The *griva* is finished by a circular *sikhara*. The outside of the *sikhara*, the upper part of the rooftop, is brightened with *idaikattu, padmam, kattumalai, kannadi sattam*, and *mahapadma*. The four *mahanasikas* delegated by *simhavakna* and middle of the road *nasikas* show up in the *sikhara* in the four sides. On the *sikhara*, a solitary copper *stupika* with *padmapatri, kumbha, nalika* and *mukula* is situated. The superstructure over the *garbhagriha* has been totally revamped and withdrawn in the current century.

An unknown damaged and fragmentary inscription found on a stone slab built into the floor in front of the central shrine in the Mayuranathaswami temple which is in characters of about issued in the 11th century A.D. registers that Kulottunga I Chola ensured for his subjects a century of peace, development various temples and conversion of ancient temple to structural temple. Therefore, the earliest inscription of the temple by its characters of about issued in the 11th Century C.E. reveals that the Mayuranathaswamy temple might have been changed into stone structure during the reign of Kulottunga I Chola.[31]

The Second mutilated inscription of Kulottunga III Chola issued in his 300th day of the 19th regnal year 1198 C.E. found on the same wall in the Panchanadesvara temple registers the two revenue officials namely Kurralamudaiyan and Tiruchchirambalamudaiyar who were said to have rebuilt/ renovated and enlarged the temple of Tiruvaiyarudaiyar, Mayiladuthurai. Further the record also explains the enlargement of the temple with its courtyard, surrounding streets flower-garden called Virarakkadan-tirunandavanam and a mutt called Vikkiramasolanmadam in Tamil.[31]

The Third inscription of Kulottunga III Chola issued in his 19th regnal year 1198 A.D. found on the same wall in the Panchanadesvara temple registers the expression *Thirupirathidai* is clearly mention that the temple might have been once again installed the principal image and the word *Thiruppani* refers to the renovation of the temple and the principal image Tiruvaiyarudaiyar. This installation of the Principal

deity and renovation of the temple were took place the during the time of Kulottunga III Chola. Kulottunga III Chola was an ardent follower of Siva and showed importants to temple renovation and consecration of idols in this temple. Therefore Mayuranathaswamy temple might have been renovated and the installation of the main deity during the time of Kulottunga III Chola.[32]

The tenth damaged and undated inscription of Tribhuvanaviradeva who is identified with Kulottunga III Chola found on the same wall of the Panchanadesvara temple refers that the construction of temple of Tiruvaiyarudaiyar built by Pillai Karanai- Vilupparaiyar.[33]

Antarala

There are two *antaralas*, one among *garbhagriha* and *ardhamandapa* and one among *ardhamandapa* and *mukhamandapa*. The level roofed *antarala* has a similar sort of outside highlights as the *vimana* in the focal safe-haven. The dividers of the *ardhamandapa* have two specialties, one is north and other one is south. The specialties had the pictures of Bhiksatana and Durga in the south and north specialties independently. The outside adaptations of the dividers are comparable in style to that of the *garbagriha*. The *adhistana* shows just the *jagathi* parcel. The remainder of the *adhistana* isn't seen.

Ardhamandapa

There is an *ardhamandapa* bordering the front of the *antarala* at the head of its eastern end. The four fundamental mainstays of the *ardhamandapa* are missing, yet its corbels, with their moved ornamentation and focal band, are unblemished. The columns include a base, shaft and capital. The square seems to help the lower part of the column, a token of the wood and bamboo structures where this gadget filled in as assurance against termites. Over this is the upset lotus shaping. The pole of the column is round

fit as a fiddle. The upper aspect of the column is the *pratika*, round on the edges with *taranga* ornamentation and a *patta* (level medium band).

Mahamandapa

The rectangular *mahamandapa* is nearby the *mukhamandapa* with a level rooftop upheld by columns. These columns are 2.70 m high. We see the two kinds of columns utilized here, the round and the square in characters. The delegated individuals from the docks are substantial sloped corbels with conspicuous spike-like bulges. The columns pass on an even shaft that underpins the superstructure. The kind of square column made out of three *sadurams* (squares) and two octagonal middle parts. This *mandapa* is shut by dividers on every one of the three sides and opens on the south side. It has a porch which is gotten to by a trip of steps at the southeast and southwest corners of this *mandapa* adorned with balustrades.

Underneath the *adhistana* there probably been an *upapitha* which is obviously covered in the inward floor. The most minimal layer of *adhistana* is *upana*, which is smooth and without embellishment. This *upana* is shadowed by *urdhva padma*. At that point comes *vattakumuda* with *padmadala* followed by *vyala vari*. On him, the *bhitti* partition is basic. The specialties and pilasters are missing in the dividers. The divider is topped by notched moldings of *uttara*, *padma*, and hanging turned around *kodungai* with kudu profiles embedded with *gandharvamukha* in the lock openings. A *balipitha* and a Nandi are prepared in a tiled *mahamandapa*. The dividers of this *mandapa* are loaded with epigraphs [34] of these lithic records it is surmised that this *mandapa* dates from the twelfth century Advertisement. The roofs of this *mandapa* loaded with wall paintings represent the Puranic history of this sanctuary.

Tiruchchurrumaligai (Cloister)

There is an order based around the focal and auxiliary safe-havens with a mass of sacrosanct limitations nearby it on all sides. The inward side of the first *prakara*, which encompasses the reservations of Vinayaka, Muruka and Lingas in the west side,

Nalvar mandapa in the south side, just as the huge surfaced yard has a *Palliarai* in the upper east side, is in a long line of pillared group with Cells at stretches for these divinities and some of which have *mandapas* in front. The mainstays of the group are round in cross area and have a profound slant shape and a herringbone corbel at the top.

In the lobby of the shelter there are various figures. The south side has Nalvar, Bronzes, Skanda, Saptamatrikas and Nayanmars. The western side of the group has Vinayaka, Sahasralingam, Sattanathar, Linga, Muruka, and Gajalakshmi. On the east side there are two figures, Bhairava and Surya. This house with columns around the entire primary asylum seems, by all accounts, to be from the eleventh century Advertisement.

The ninth harmed and ruined engraving of Tribhuvanaviradeva who is related to Kulottunga III Chola gave in his 39th regnal year 1215-16 A.D. found on the north mass of the *mandapa* in the Airavatesvara sanctuary alludes to the regional divisions specifically Uyyakkondar Valanadu for the necessities of love, both every day and extraordinary, to God Tiruvenkadudaiyar blessed by the giver in the western bit of the first *prakara* in the sanctuary of Tiruvidaikkulam Udaiyar at the place.[35]

The second engraving of Rajaraja III Chola gave in his 31st regnal year 1245-46 A. D found on the south mass of the first *prakara* in the Mayuranathasvami sanctuary enrolls the picture of the goddess Bhuvanapati-Nachchiyar sanctified (by the contributor) in the *tirunadai-maligai* (circuit) of the sanctuary by Ambalankoyil-kondan Arrapodaikkudavinan of sambangudi.[36]

Madapalli

The Hindu study of design (Silpasastra) requires that *madapalli* will be situated in the southeast point. Consequently, the *madappali* of this sanctuary is found in the southeast point of the second *prakara*. *Madapalli* has a starting confronting west. There

are cylindrical sort columns. The capital of the column is an inclined corbel that fills in as a join. There is no superstructure on head of the *Madapalli*.

Nandi Mandapa

The two open-pillared Nandi *mandapas* remain in the focal point of the second *prakara* of this sanctuary. They are arranged straight inverse the *garbagriha*. The frontal Nandi *mandapa* remains on a level ventured *upapitha* and is upheld by four columns at each corner. Every column has a rectangular base. On the base there is an octagonal pivot. The pole is delegated by *malasthana, padma bandha* neck forming, *tadi, kumbha*, the symbol or petal shaping and the dainty math device or *palagai*. The corbel on the column is angled with conspicuous Join like gauges, a common component of my later Chola style. It demonstrates that this *mandapa* may have been implicit the twelfth century Advertisement.

The corbel of the shaped bordered columns comprises of *uttara, padma, kapota* with kudu, *adhapadma* and *katapa*. The superstructure is block. Underneath the bulbous *sikhara* of this *mandapa*, Nandi is seen at the cardinal focuses. The *griva* beneath the *sikhara* contains plaster figures. The picture of the leaning back Nandi cherished in this *mandapa* is made of cleaned dark stone.

In the second *prakara, balipitha, dhvajasthambha* and two Nandi *mandapas* are framed in a pivotal line. The following Nandi *mandapa* has a level rooftop and is upheld by six quare columns. We see the two kinds of corbels utilized here, the ordinary sloped for the precise columns and the beginning *pumunai* corbel for the rest. This last kind of corbel demonstrates the moderate and steady progress to the following phase of advancement, with the focal Join accepting a campanulate flower structure, the antecedent to the *puspa bodigai* of the later period. The edge wears kudus all over.

Rajagopura

The 7-level *Rajagopuram* at 164 feet tall is among the tallest in the state and taller than the pinnacle of the Sarangapani Perumal Sanctuary in Kumbakonam. The *gopura* at the eastern access to the sanctuary is nine stories tall and measures 194 feet. The epigraphical sources notice *gopura* was built in the time of 1513-1515. From the base to the top, this *gopura* has a few sections in vertical request, for example, *upapitha, adhistana, bhitti, prastara, talas, sikhara* and *stupi*. The lower part of this *gopura* including *upapitha, adhistapa, bhitti and prastara* is made of rock stones, the upper parts are block, and the *kalasas* are made of copper plates.

Under the primary molding in the focal part there is a tremendous entryway. Inside there is a long passage (10.26 m. X 3.60 m) that runs from east to west. The immense pillars are totally smooth and the lintel comprises of a solitary stone radiate and aside from a beautification of a lotus emblem on its lower side. There is no other adornment and it looks basic. There are level pilasters on each *dvara*, two on each side divider (right and left). On the body of these pilasters, in specific spots, Vinayaka standing and moving, Villendiya Velan with him consorts and Markandeya supplicating Linga are cut in square segments. The pilasters, on the front contradicting from the pilasters within, are done in corbels with *padmabandha, kalasa, tadi, kumba, idal, palagai* and a couple of standing lions. The pilasters of the inside do not have these enrichments (without corbels).

The vestibules that start in two sections in their vertical arrangement by architraves (h. 0.90m.), They comprise of a *padma* with opposite bend under a *pattika* or more it there is a *kapota* with a chain of kudu curves. Close to the passage is the seven-story superstructure that transcends the fundamental molding. The east side of the plant *bhadrasalas* is monitored by *dvarapalas*. The floors are liberated from the sculptural plaster enhancements. Four *sangubhutas* with shells in their grasp are roosted on the four corners of the chunk. At the top is a rectangular *griva* roof and

barrel vault with mythical closures. Nine metal *kalasas* lay on the edge of the *sikhara* in accordance with the heading of the focal holy place.

Sri Abhayambikai Place of worship

On the contrary side of the Mayuranathar sanctuary there is a different holy place for Sri Abhayambikai. This holy place faces west. This altar comprises of *garbhagraha, antarala, ardhamandapa, mahamandapa*, and *kolu mandapa*. The *garbhagraha* confronting west is square in plan. It has an *upapitha* comprising of an *upana* with *padmadala* followed by a *kantha* and *padma*. The *kantha* is corresponding to *galapadas*. Over the *upapitha* is the *adhistana*. Its least trim is a three-layered *upana* followed progressively by *padma* shaping, *jagati* between the *padmadalas*, delicate and adaptable *kumuda*, a short and limited *kantha*, and a *pattika* sandwiched between the *kantha*. The *kantha* is isolated into a few *galapadas*.

Over the *adhistana* is the divider that contains a few brahma *kantha* pilasters, of square cross area, notwithstanding the one flanking the specialties, the specialties are delegated by *makaratoranas*. They are liberated from figures. The pilasters comprise of *kal*, *idaikkattu*, *kalasa*, bulbous *kumbha*, and a thick *palagai* math device with the altered icon underneath. Over the math device is the incline type section. The *prasadara* on the corbels conveys the shaft. Over this is *vajana*, an anticipating molding line followed by a *valabhi*. The molding (kapota) over the *valabhi* is smooth and twisted with an enlivened lower edge. The *kapota* is embellished with kudu bows. There is the *kapota* shaping that associates the molding of the *Vimana*.

On the rooftop molding there is a *vimana* of two endeavors. The *vimana talas* have a column of *panjaras*, rectangular in the center and square at the corners. Between the *kuta* and the *kantha panjaras* is the *nasika*. The *koshthas* and *kuta panjaras* convey pilasters and *devakostas*. The pilasters are not effectively perceptible as they are nearly secured by packed models with no space abandoned. The *kosta panjaras* have a solitary closure at the top, dissimilar to the *kuta panjaras* that have three endings in succession.

The *kosthas* have straightforward *sikharas*, not actually the reproduction of the principle *sikhara* of the *vimana*. The single enhancement of the *vimana* shows *Khartimukha* endings on the two sides of the peak closes.

In the focal point of the room, between the finishes of the peak, *kirtimukha* ascends towards the *stupi*. It is a curved divider adorned with three *kalasas* with an all-around articulated *simhamukha* at the top that ascents nearly to the lower edge of the *griva*.

Going before the place of worship are *idainaligai*, *ardhamandapa*, and *mahamandapa* indicating the segment parts as *adhistana* and *bhitti* in continuation with those of the altar. The *ardhamandapa* is upheld by four columns comprising of a base, a rearranged lotus, and a roundabout shaft. On this is the delegated individual from the regular Cholas corbels.

The *mahamandapa* is upheld by six *rudrakantha* columns with inclined sort corbels. The outer dividers of *mahamandapa* are basic in nature. This *mandapa* is flanked by two *dvarabalakis* at the eastern passageway, Jaya on the privilege and Vijaya on the left.

Kolumandapa or the lobby of columns going before the *mahamandapa* is upheld by fifteen mainstays of *Chitra kantha* in two lines with the excessive ornamentation of the Vijayanagar time frame. They are generally of a composite sort with gatherings of primary square sort segments and extra segments, interconnected, so to speak, by some relocation work. The emblems on these columns show a progression of figures speaking to divinities and figures speaking to Puranic and legendary subjects. In this style, this *mandapa* can be ascribed to the fifteenth century Advertisement.

The principle columns show differentiating mathematical shapes: a 3D square or *saduram* elective with a fluted chamber, all plentifully cut. Extra columns comprise

of a square base, a removal planned four-faceted shaft, *muthutarana*, *Padma-banda, kalasa, tadi, kumba, icon, palagai, padma, kanta* with *gatapada*, and standing lions.

The capitals on them are multifaceted and enormous with *pumunai* corbels. The Chandikesvari altar north of *garbhagriha* is a square holy place in Chandikesvari. He reveres a situated picture of Chandikesvari. This south-bound safe-haven is block development. The whole structure has no ornamentation.

Sub shrines

In enormous sanctuaries there are a few auxiliary hallowed places around the focal altar called *parivaralayas para parivara devatas*. During the Pallava time frame, these holy places were appended to the focal point of the south, north and west side dividers of the *garbhagriha*. This can be seen at the Kailasanatha sanctuary at Kachipuram[37] and at the Talagirisvarar sanctuary at Panamalai.[38] During the early Chola period, auxiliary hallowed places were outlined from the focal altar and shaped separate sanctums in the *prakara*. In resulting periods, the quantity of these hallowed places expanded in relation to the development of the principle sanctuary. It very well may be seen that in the Mayiladuthurai Mayuranathar sanctuary a few auxiliary sanctuaries are commendably situated in the second *prakara*.

Vinayaka holy place

The Siddhi Vinayaka holy place, worked as an unsupported structure, is situated on the south side of the second *prakara*. This safe-haven comprises of a square cell went before by a rectangular *mandapa*. The cell is proposed to house Siddhi Vinayaka. This hallowed place is nearer to the Rama altar and the *Sivapuja* Vinayaka sanctum. This east-bound hallowed place comprises of a *garbhagrha* and a *mukhamandapa*. The *adhistana* of *vimana* is the *padabandha adhistana* comprising of *upana, jagati tripattakumudha, kantha, pattika*, again *kantha, padma vajana and kampa*. The divider pilasters contain a rectangular base (kal), a *padmabandam, kalasam, tadi, kumudam*, and a slight square *palagai overcomed* by a *pushpa potika* capital. Specialties are

missing here. The *prastara* on the capital wears the *padma vari*, *koduhgai* with kudus and *vyala vari*. Over this *vari*, there is *griva* that is adjusted in primate in *grivakostas* there are Vinayaka figures. On the *griva* there is a round-formed *sikhara*. Over this, we can see a copper plate *Stupika*. The pillared lobby going before this *mandapa* contains two columns of square columns. The corbel above them shows a *puspa bodigai* design that is ordinary of the Vijayanagar *bodigai*. Subsequently this safe-haven was underlying the fourteenth century Advertisement. Another Vinayaka sanctuary, committed to *sivapujai* Vinayaka, is situated at the back of the Siddhi Vinayaka hallowed place, confronting north. It mirrors similar structural highlights of the Siddhi Vinayaka sanctuary.

Dhanush Subramaniya Sanctum

It has a square sanctum, an *antarala*, and a *mukhamandapa*. The asylum is delegated with a *vimana*, around 25 feet high. It is devoted to Ruler Arumugha and his consorts Valli and Deivanai. This asylum seems to have been inherent the thirteenth century Promotion. The most established reference to this asylum is found in a record 39 dated 1256 Promotion having a place with Kopperunjinga II. It records the establishment of the Subrahmanya picture of Kuntrameduthan Vanathirayan Vairathirayam Udaiyan in this sanctuary. The *adhistana* of the whole structure comprises of *upana, jagathi, tripatta kumuda, lower kanta, pattika,* and *upper kanta*. The divider space is enlivened with *brahmatkanta* pilasters that have inclined and spiked corbels. There are an aggregate of five specialties, two on the sides and one on the back divider. The specialties are delegated by *makaratorana* without the standard smaller than normal help models. The *prastara* has as of late been redesigned.

Anjeneya shrine

The Anjaneya shrine, worked as a free structure, is situated on the south side of the second *prakara*. This safe-haven comprises of a square cell went before by a rectangular *mandapa*. The cell is proposed to house Siddhi *Vinayaka*. This hallowed place is nearer to the Rama sanctum and the Sivapuja Vinayaka sanctuary. This east-bound sanctum comprises of a *garbhagraha* and a *mukhamandapa*. The *adhistana* of *vimana* is the *padabandha adhistana* comprising of *upana, jagati tripattakumudha, kantha, pattika, again kantha, padma vajana and kampa*. The divider pilasters contain a rectangular base (kal), a *padmabandam, kalasam, tadi, kumudam*, and a dainty square *palagai* conquered by a *pushpa potika* capital. Specialties are missing here. The *prastara* on the capital wears the *padma vari, koduhgai* with kudus and *vyala vari*. Over this *vari*, there is *griva* that is adjusted in primate in *grivakostas* there are Vinayaka figures.

On the *griva* there is a round-formed *sikhara*. Over this, we can see a copper plate *Stupika*. The pillared corridor going before this *mandapa* contains two lines of square columns. The corbel above them shows a *puspa bodigai* enrichment that is average of the Vijayanagar *bodigai*. Along these lines, this asylum was implicit the fourteenth century Advertisement. Another Vinayaka altar, devoted to *Sivapujai* Vinayaka, is situated at the back of the Siddhi Vinayaka sanctuary, confronting north. It mirrors similar engineering highlights of the Siddhi Vinayaka sanctuary.

SCULPTURE

Sculpture is one of the visual expressions. It shapes the tasteful articulation in which plans are made in space. It very well may be produced using sturdy materials, for example, wax, ivory, stone, mud, wood, metal, bone, and so forth. The figures explain the advancement of craftsmanship and design. They are a declaration to the advancement of human progress from its most punctual stages. The historical backdrop of figure is as old as the historical backdrop of humanity. It has showed up in pretty

much every culture in the world.[40] Indian figure is esteemed as an object of love as well as a work of art.[41] You can't simply manufacture the sanctuary, cut, picture, form and shape icons as per our own desires or wants for which the principles are carefully settled in the Agamas and *Silpasastras* and must be followed appropriately. Certain writings by *Silpa* and Agamas explicitly demonstrate the iconographic subtleties and build up the information for the estimations and moldings of the figures.

The figures are characterized by their temperament into three gatherings. They are known as *satam, asalam*, and *salaam*. Salam pictures are portable and for the most part made of metal. These metal pictures are utilized for custom and processional purposes. The pictures of *asalam* are steadfast pictures. They are fixed in the suitable spots in the sanctuary forever. The *salam* pictures are additionally moving pictures. Simultaneously they are not used to move from where they are introduced.

The Sculptures are additionally isolated into three kinds which are *sattvika*, *rajasika* and *tamasika* relating to the three extreme characteristics of reality *sattva* (truth), rajas (enthusiasm) and *tamas* (obscuration) .[42] A picture sitting in the stance of a yogi with the hands in a stance of presenting favors is known as the *sattvika* picture. Daksinamurti is a reasonable model for *sattvika* showing security. A picture of *rajasika* is in a standing stance, or mounted on a *vahana* holding weapons, finished with various trimmings, banishing dread and allowing security.

Subrahmanya's stance is a genuine case of this sort. A picture of *tamasika* is spoken to by a posture bearing weapons to hinder shrewd, wearing an appearance that causes dread and dislodges incredible satisfaction, in wars. Mahishasuramardini is a genuine model for the last type.[43] Another grouping of pictures is divine Structures, common Structures, fanciful structures, and pratimas.[44] One can locate these four sorts of pictures in sanctuaries. Figures can be separated into two general sorts dependent on how they are utilized. Pictures that show all sides in strong structure are named sculpture, and model that is extended from a surface is known as help. The alleviation

can be partitioned by its measurements in high help that is higher than eye level and low help that is underneath eye level.[45] The pictures in *devakostha* can be considered as high alleviation and the sensitive figures of the boards as bas-help.

Indeed, even from ancient occasions, the Indians knew about sculptural craftsmanship. The archeological remains comprising of soapstone engraved seals and earthenware statuettes of men and creatures, limestone heads and the popular bronze 'artist', at the locales of the Indus Valley human advancement uncover the sculptural aptitude of the time of the Indus Valley.[46]

The develop type of the Indus Valley figures can be found in the Mauryan arts.[47] The lion-delegated capital of the Saranath column and the bull capital at Rampurva are the most significant among the Mauryan sculptures.[48] The succeeding Sunga administration the Maurya followed various customs in making models that structure the Maurya. The figures of this period didn't have the fine clean of the Maurya models. The significance of the models of the Sunga administration could be found in the stupas of Buddha at Barhut, Bodh Gaya and Sanchi.[49] Sculptural craftsmanship in the Kushan time frame is partitioned into two gatherings, in particular the Gandhara and Mathura schools.[50] The Peers of the Kushans, the Satavahanas had shown their splendid capacity to make the figures at Amaravati, Nagarjunakonda and the like.[51] The figures of the Gupta period show the way of thinking of workmanship and its points obviously. A picture of the Buddha in Mathura from this period shines with sculptural effulgence.[52]

Tamil Nadu has advanced in the specialty of figure as the centuries progressed, bit by bit. Archeological unearthing’s at adichanallur vouch for Tamil Nadu's knowledge of figure craftsmanship even in antiquated occasions. Metal figures of gazelle, chicken, sheep and such are the models found at adichanallur in Tirunelveli district.[53] There are references to models in Sangam[54] and later Sangam[55] writing. In any case, not so much as a solitary example from these periods is accessible, it might be

the way that they were completely produced using short-lived materials. The specialty of figure of the Pallava time frame was the herald of early Pandya and Chola workmanship. His specialty was set apart by the power of alleviation models over sculpture figures. Stone figures made incredible walks in this period. They are found to have more elegant, imperative, and naturalistic postures with unmistakable embellishments.

The pictures are in ancient structure absent a lot of anatomical shape with an extended face in which a wide nose, full lips and a twofold jaw stick out. By and large, models from the Pallava time frame have significant distance qualities on the correct arm (Nivite design) in many pieces. The *kundalas* of the ears are thick, while the *keyura* of the arms is straightforward. The *udavabandha* in the upper midsection is wide and on the two edges the bunches of the long material are very much spread. Neither the *skandamala* on the shoulder nor the lion-confronted band at the midsection are found in the models of his time.

Nonetheless, the whole lion-confronted abdomen band is found in the picture of the Vaikunthaperumal sanctuary in Kanchipuram. The ladies' chest band isn't seen aside from on the Korravai and its ladies' watchman. The naakannikas seen with a chest band in the figure gathering of Arjuna's Retribution, a board cut in one of the stone outcrops at Mahabalipuram is an exception.[56] In the models of Siva, Vishnu and Korravai, They ought to light bravery and outrage in specific viewpoints, one finds just forgiving, kind and delicate ways. Stone carvers have followed this framework for divine figures as well as for human structures. In any case, in just a couple of sanctuaries, the sculptures of Dvarapalas display dread.

The *Gangadhara* board in the upper cavern at Tiruchirappalli, the energetic scene in the Mahisasuramardini collapse Mahabalipuram, The Vishnu in Seshasayi inverse, the figures from the Kailasanatha sanctuary and the board mold portraying the historical backdrop of the Pallavas are obvious. Pictures made of metals during the

Pallava time frame are not many. Phenomenal bronzes from this period are the symbols of *Kuram Nataraja, Kilapudanur Vishapaharana* and Tiruvalangadu Somaskanda[57].

Pandyas who were peers of the Pallava had displayed their work in the sanctuaries of Tirupparankunram, Tirumayam, and Kalugumalai.[58] The figures in these sanctuaries are generally like the Pallava suppressions.[59] It can't be known whether the Pandyas made metallic symbols. Since not so much as a solitary piece identified with the early Pandya period has been followed. The sculptural specialty of the Pallavas were intensely evolved by the Cholas. Stone pictures and bronze symbols are imperative for their unmistakable attributes. The figures of their period might be separated into three sorts a the premise of their style as ahead of schedule, center and later Chola periods, The Models of the early Cholas might be partitioned into two sections. In the initial segment the models were made by basically following the Pallava style and in the second part there was an individualistic style without the Pallava influence.[60] During the rule of the center Cholas the quantity of figures dwarfed those of the time of the early Cholas. The Brahadisvarar sanctuary at Thanjavur and the Siva sanctuary at Gangaikondasolapuram have carried notoriety to the center Cholas all through the world.[61]

When all is said in done the models of this period show a square face and a somewhat thick and restricted build. They are embellished with lines of chains and neckbands, extravagant keyuras, hallowed string of a few strings and with elegant direct dresses. The midriff band with lion face has clear highlights. The corona at the rear of the top of a sculpture is encased inside a lotus molded ring.[62] In the models of the later Chola period ornamentation has a stamped increment. The *makutas* have fine workmanship. The curtain have extravagant plans and creases in straight lines, the consecrated string has a few strings and the lion confronted abdomen band is large.[63] Bronzes arrived at their apex during this period.[64] For the most part the attributes of the

Chola figures are a smooth round face, a gulp nose, and a little tight body and expound treatment of beautiful deatils.[65]

The most noteworthy Chola models are seen at Thanjavur, Gangaikondasolapuram, Darasuram, and Tribhuvanam sanctuaries. The later Pandyas put more noteworthy significance on design than on sculpture.[66] Their structures didn't have the masterful expertise and magnificence of the Pallava or Chola structures. The models from the Tiruvalisvarar sanctuary at Ambasamudram and the Tirukottiyur sanctuary talk about the brilliance of later Pandya craftsmanship.

After the decay of the Pandyas, the craft of figure was proceeded by the Vijayanagar Rulers in Tamil Nadu. The pictures were made with incredible power in his time. They are tall and stocky on the body and have an accentuation on ornamentation. Pictures of ladies are found with abundant bosoms and solid bodies. The overall highlights of the models of his time are sharp noses, enormous eyes, light eyebrows and overabundance apparel and adornments. In a portion of the pictures of ladies there are saris on their bosoms. There are different pictures of champions and made in life size with headgear, *kavachcha* and so forth. The pictures of the Lord and Sovereign are made in life size. War games and occasions like *kolattam* are cut in sculpture structure. Series of stones are hung at the four corners of the *mandapas*. This is an extraordinary element of your period. It was uniquely during his period that vertical pictures were made in Tamil Nadu.

Stone workers of this period executed their abilities to make life-size sculptures, yet overwhelming size sculptures as well.[67] Not exclusively were strict sculptures made, yet additionally mainstream ones. It is a time of productive pictures, the model was adapted with abundance improvement in the possession of the craftsmen. The edges of the shades are appeared as folds or lines[68]. They are lovely to the point that they uncover the foot cover, bone joints and other physiological parts of the body. They can be found in the sanctuaries of Krishnapuram, Thadikombu and Pudumandapam.

Sculptures of men with a solid and strong body are for the most part appeared. In many sculptures the mustache is likewise indicated descending and in some beards.[69] Sculptures of ladies are etched with thicker bodies, grown-up bosoms, long eyes that compass to the ears with numerous robes and adornments. They are aesthetic and more attractive[70] in the mainstay of the *mandapa*, the artist has shown his dominance in cutting within the mouth of the *yali* in an adjusted shape. This example can be found in the Bagavathiammal sanctuary in Kanyakumari, in the Pattiperumal sanctuary in Porur, and in other temples.[71] Metal icons made in the Nayak time frame are not in the same class as figures from prior periods. Biksatanamurti at the Sthanumalayapperumal sanctuary at Sucindram, Ugranarasimha at the Pudukottai sanctuary, and the 63 Nayanmars at the Madurai Minakshi Amman sanctuary were made during the Nayak time frame.

The Mayuranathar Sanctuary at Mayiladuthurai has a progression of stone figures and bronze symbols going back to the tenth century Promotion. They uncover the tasteful sense and the aptitude of the craftsmans. This sanctuary is well known for its precious iconographic portrayals, specifically the symbols of Nataraja Somaskandar, Chandikesvara, four Nayanmars are striking models for their style and refinement.

Vyakhyana Daksinamurti (h. 140 cm; b. 66 cm)

Daksinamurti is one of the 25 brandishing types of Siva (Trimurtis) [72] The types of Siva are arranged into three viewpoints which are *vega, boga* and *yoga*.[73] The type of Daksinamurti is remembered for the part of yoga. He is viewed as the store, all things considered, and wisdom.[74] The cause of this structure is intriguing. Some time ago Daksha, Siva's dad in-law, offended Him and His associate Uma by not welcoming them to a penance that he was performing. Uma went there excluded, however after being offended, she bounced into the fire pit and annihilated herself. This made her live enraged. He made Virabhadra from his hair that had obliterated Daksha. So Siva pulled back into a woodland and sat under a Banyan tree profoundly associated with

reflection. After some time, Siva surrendered His Retribution and wedded Uma again, who had now manifested as Parvati. Daksinamurti's figure is constantly considered as a youthful educator, sitting under a Banyan tree, 'showing the savvy seniors and eliminating their questions, with his own silence.[75]

There are various types of Daksinamurti like Jnana Daksinamurti, Yoga Daksinamurti, Vinadhara, Daksinamurti, Meda Daksinamurti, Sakti Daksinamurti, Vyakhyana Daksinamurti, etc.[76] Purananuru[77] the Tamil Sangam work talks about Daksinamurti as "Aal Amar Kadavul" and the post Sangam epic Silappadikaram[78] specifies "Aal Amar Selvan". The idea of Daksinamurti is delineated in models from the Pallava time frame in Tamil Nadu. A figure of Vinadhara Daksinamurti is cut on the south side of the focal board of Dharmaraja ratha in Mahabalipuram.

He is in a standing stance with his correct leg marginally raised. It has four arms, the upper right hand is held in *chinmudra*, the left in *kapithahasta*, the lower directly in *abhaya*, and the left in *kataka* or mustihastas. Daksinamurti for the most part shows up in a sitting stance 'infrequently as Vinadhara Daksinamurti.[79] Daksinamurti pictures can be seen on the dividers of the Kailasanatha sanctuary in Kanchipuram in numerous varieties.[80] In Pandya nation an interesting bit of Daksinamurti is found in the south, just beneath the *vimana* on head of the stone cut sanctuary in Kalugumalai. In this interesting case, Daksinamurti plays the *ahkya* type *mridanga* (instrument) that is put on his lap. He is sitting in the *sukasana* present with the correct leg twisted and the left laying on an Apasundrapurusa. The correct back hand holds *aparasu* while the left holds an *akshamala*. He has a *mridanga* in his front left hand and the fingers of the correct hand are contacting.

Daksinamurti pictures are basic in the *devakostha* on the south side of the *garbhagraha* of Siva sanctuaries dating from the Chola period.[81] These are preferable executed over those of the previous period. In the various types of Daksinamurti, Vyakhyana Daksinamurti is regularly found in temples.[82] A *Sastras* stand is introduced

in the southern *devakostha* of the *garbhagriha* of the Mayuranathar sanctuary. He is appeared here under a Banyan tree. He is sitting in a brought seat up in a detached spot in the Himalayas, in the posture of *virasana* with his correct leg hanging under the seat. Your left leg is twisted to lay on your correct thigh. He is spoken to with two sets of hands. His back right hand conveys a hooded snake and his left conveys an Agni. A snake and an Agni stand up to Daksmamurti as though they are listening eagerly to the way of thinking that He instructs. His front right hand is held in *vyakhyana* mudra and his left lays on the lap in *gajahasta* mudra wearing *apustaka*.

A wide temple with a verticality, marginally open eyes and curved eyebrows, a sharp look, a sharp nose and a somewhat open mouth are the signs of his quiet face. It has a fine *jatabhara* in which the hair attacks are tousled on the sides of the head. At the top, the hairs are connected by a snake with a skull. A *patta* stumbles into the brow. The correct ear has a *makarakundala* while the left ear has a *patrakundala, kandigai, sarappalli and savadi* enhance the neck. The *yajnopavita* seen from the left shoulder is thick in size. There is a bunch (*brahmamudichchu*) at the intersection of the sacrosanct strings on the left chest.

Shoulder adornments, wristbands and bangles are shown in their fitting spots. *Udarabandha* is exceptionally straightforward around its stomach. The tiger skin called *yagarasdram* is shown around their midsections, *surdnipattai* hanging between their thighs. A band with a *kinkini* hanging in front is around the correct calf. The *Padasdras* are seen on the feet. Apasundrapurusa prostrate under Daksinamurti's correct leg raises his head with *vyakhyana* mudra in his correct hand and a snake in his left hand. As master instructs his doctor to his followers accumulated around him, two on each side are on the sides of the Daksinamurti pilasters. The bluffs are found with *jatamakutas*, interlaced hair, free whiskers and mustaches. They convey *udarabandhas* and *yajnopavitas*. They appear to be completely mindful of Daksinamurti's *upadesa*. They

are sitting leg over leg showing *vyakhyana* mudra in their correct hands. This picture is and later Cholas.

Vinayaka

Vinayaka is prevalently referred to by various names, for example, Ganesa, Ganapati and Pillaiyar (Tamil) .[83] In the name Ganapati, 'Ga' signifies insight, 'na' for moksha or soul salvation, liberation, and 'pati' for omnipotence.[84] He is viewed as the oldest child of Siva and his associate Parvati. [85] Mudgala Purana specifies 32 types of Vinayaka. [86] Sivapurana portrays a legend identified with the introduction of 'Vinayaka. Once, Parvati made a figure of a kid out of sand and rejuvenated it. Seeing the equivalent, Siva sent solicitations to the Devas to praise the introduction of a child. All the Devas accumulated in Kailaya. Sani (Saturn), the virtuoso of the planet was additionally present. His sight fell on the flawless kid and in this way his head was cut in two and furthermore vanished.

Parvati was upset. Siva requested the chaperons to go get the top of a dozing creature with its head confronting north in the woods. Subsequently, they proceeded to bring the top of an elephant. Siva fitted the head into the kid's body and produced it. Parvati was enchanted. Siva named the elephant-confronted child the Ruler of *Ganas*. [87] Bandicoot is the *Vahana* of Vinayaka. In certain spots, the lion is appeared as his *Vahana*. For instance, Heramba Ganapati with five heads sitting on a lion is found in the Tyagesvara sanctuary in Tiruvorriyur and in the Kayaroganesvara sanctuary in Nagapattinam.[88] Ganapatyam, one of the six clique groups of the Hindu religion, holds Vinayaka as the Early stage God. [89] In the Vishnu sanctuaries, Vinayaka [90] is adored as Tumbikkai Alvar. Vinayaka love is common in Hindu religion as well as in Buddhism and Jainism.

A female type of Vinayaka is called Ganesani. A picture of Ganesani is found in the Amman altar of the Sthanumalayapperumal sanctuary in Sucindram. This picture known as Vyagrapada Ganesani is additionally found close to the figure of Dvarapala

in the Kambatadi *mandapa* of the Sri Minakshi Amman sanctuary in Madurai. Individuals for the most part viewed Vinayaka as a solitary God, a Brahmachari. Yet, he has a spouse named *Vallabhai*. Ganapati with Vallabhai is known as Vallabhi Ganapati. There is additionally an adaptation that he wedded two spouses named Siddhi and Buddhi and had two children named Kshema and Labha. [91] Vinayaka with the storage compartment went to the right side is called Vaiampuri Vinayaka while the one with the storage compartment turned towards the right side. left is called Idampuri Vinayaka.[92]

Vinayaka pictures have been predominant in Tamil Nadu since the seventh century Advertisement. [93] There is no reference to Vinayaka in Sangam's scholarly works. The figure of Vinayaka is found without precedent for the Vasantenvara cavern sanctuary in Vallam.[94] On the south side of the exterior of this sanctuary there is a specialty containing a fine help of Ganesa[95]. Figures of Ganesa are shown on the dividers of the Kailasanatha sanctuary at Kanchipuram.[96] Ganapati is perceived as one of the devatas of Ashta Parivara. [97] Close to the picture of Vinayaka outside the Kailasanatha sanctuary in Paramesvarmangalam is a section with an engraving. Maybe it is dated to the fifteenth year of the rule of Ruler Pallava Nirpatungavarman and records that a Brahmin woman assembled a sanctum for Vinayaka in the Kailasanatha sanctuary and sanctified it. She additionally gave a rice paddy for lights and worship.[98]

In the Siva sanctuaries of the early Chola period, the Vinayaka figures were set up in the southern specialties of the *ardhamandapa*. A different altar is additionally alloted for Vinayaka in the southwest corner of the internal *prakara*. There are a few pictures of Vinayaka under love inside the premises of the Mayuranathar sanctuary in Mayiladuthurai, in a situated posture. A situated picture speaks to the *lalitasana* present in which the correct leg is bowed and the left leg is crossed and twisted on the platform.

These pictures are executed with normal iconographic qualities. The Vinayaka figure shows up with an elephant face, three eyes, elephant ears, a stout body, a

stomach and meaty organs. He has four arms. He snatches an *ahkusa* and a *pasa* in *kataka* up to his upper right and left hand individually. It has a messed up tusk on the lower right and a *modaka* (rice pudding) on the lower left.

The hanging trunk that is viewed as the fifth arm arrives at your midsection and the bends on the left side are destroyed. It is enhanced with different decorations. A short *karandamakuta* is seen on his head. Its neck is enhanced with a wide *kanthi*. Arm bands on her arms, *valayas* on her wrists decorate her hands. He wears a naga as a sacrosanct yarn. It goes from the left shoulder to the correct arm and lays on the midsection. There is a *udarabandha* around her tummy. The undergarment is straightforward and is over the knee. *Nupuras* and *padasaras* are found on his feet. Vinayaka's trunk is demonstrated gone to one side. In the three pictures of Vinayaka we discover figures. With the proboscis went to the privilege known as Valamburi Vinayaka.

Uchchishta Ganapathi additionally adored in this sanctuary. It is etched with ten hands. The things you should convey in your grasp are lotus, pomegranate, water pot, gadna, tusk, sugar stick, ears of rice, and raisins. In front, the correct hand has rice pudding. The left arm is proposed for Master Lakshmi in his grasp. The goddess Lakshmi is etched grasping Ganesa with one of her arms. He conveys a lotus in another hand.

Lingodbhava

The figure of Lingodbhava has a fascinating and alluring story behind it. Contending is a typical characteristic among people and divine beings for incomparability. At the hour of the flood, Vishnu, the second Divine force of the Hindu Set of three was just coasting in the Seshanaga and Brahma was conceived from the lotus of his navel. Brahma descended and saw Vishnu. A question followed between them for matchless quality. As they contended, a Linga of unfathomable size showed up before them. The two of them took a gander at the Linga in wonder. Its stature and

profundity were outside her ability to understand. Brahma flew high to follow the head of the Linga in his *hamsa vahana* while Vishnu in his pig structure sank into the ground to decide the base. None of them could arrive at the top or lower part of the Linga. Out of nowhere Siva emerged from the Linga structure and uncovered Himself declaring His incomparability. [99] Lingodbhavamurti is more normal in South India than North India. The Gudimallam Siva is likely the soonest portrayal of this form.[100] Lingodbhava is safeguarded in the Kailasanatha sanctuary in Kanchipuram. This figure has all the earmarks of being the principal such portrayal during the Pallava time frame. The plan and execution show that this picture has a place with the early time of the later Cholas.

Brahma

Brahma is the first of the Hindu Trinity with numerous different names like *Visvakarma, Prajapati, Lokesa, Paramegthi, Kamalasa, Chaturanana*, etc. Brahma is the Maker and the Widespread Rule from whom everything emanates.[101] Numerous legends have developed around His association with the birthplace and control of the universe. One of them expresses that the incomparable soul and the self-existent Ruler made the waters of the earth and kept them into a seed that turned into the brilliant egg, from which Brahma was conceived. At the appointed time, he delivered a little girl Vach who represents discourse (among different names, by which he generated every other animal. Brahma, regardless of being in the Trinity, isn't as loved as different individuals from the Trinity. Siva executed three *Asuras* and administered as minister on the event of the marriage of Siva and (Parvati kalyanam). His place in the chain of command of divine beings is auxiliary, there are not many sanctuaries devoted to Brahma. The swan is viewed as his vehicle joined by Sarasvati, the goddess of learning, and Savitri, the tuterly god of a significant mantra, is alluded to as a second associate of Brahma.[102] She wears *padasaras* of *kinkinis* on her feet. It is perhaps the best case of the early time of the Later Cholas.

Durga

The word Durga is female in Sanskrit. She is viewed as the wellspring of energy.[103] A strict group that venerates her as the incomparable divinity is called Saktam [104]. Sakti is revered from multiple points of view. They are portrayed as Siva in three angles: the quiet, the horrible, and the ugly.[105] Durga, a provider of triumph, is the free sign of Parvati.[106] She is one of the most great and imposing goddesses in the Hindu pantheon.[107] *Suprabhaddgama* specifies it as the cherished sister of Vishnu.[108] In Markandeya purana, it is expressed that the goddess executed the bison evil presence (Mahishasura), the image of lower human interests, by the furious brilliance of Siva, Vishnu and Brahma. The wide range of various divine beings contributed their forces for this purpose.[109] His vehicle is the lion.

Agama portrays Navadurkas. These are *Nilakandi, Shemangari, Arasiddhi, Orudirasusadurkai, Vanadurkai, Agnidurgai, Suyadurkai, Vnidyavasadurkai,* and *Iribumari Durkai*.[110] It has two legs twisted and crossed in a more upstanding position. The two arms are stressed out and kept on the knees.

Selva Vinayaka

Vinayaka is famously referred to by various names, for example, Ganesa, Ganapati and Pillaiyar (Tamil) .[111] In the name Ganapati, 'Ga' signifies intelligence, 'na' for maksha or soul salvation, freedom and *lpati* 'for authority.[112] It is viewed as Siva's[113] oldest child and his partner Parvati.[114] Mudgala Purana inferences 32 types of Vinayaka.[115] Sivapurana portrays a legend identified with the introduction of Vinayaka. Once, Parvati made a figure of a youngster out of sand and rejuvenated it. Seeing the equivalent, Siva sent solicitations to the Devas to commend the introduction of a child. All the Devas assembled in Kailaya. Sani (Saturn), the virtuoso of the planet was additionally present. His sight fell on the dazzling kid and accordingly his head was cut in two and furthermore vanished. Parvati was bothered. Siva requested the specialists to go get the top of a dozing creature with its head confronting north in the backwoods.

They proceeded to bring the top of an elephant. Siva fitted the head into the youngster's body and created it. Parvati was charmed. Siva named the elephant-confronted child the Ruler of the Ganas.[116] Bandicoot is the *vahana* of Vinayaka. In certain spots, the lion is appeared as his *vahana*.

For instance, Heramba Ganapati with five heads sitting on a lion is found in the Tyagesvara sanctuary in Tiruvorriyur and in the Kayaroganesvara sanctuary in Nagapattinam.[117] Ganapatyam, one of the six factions of the Hindu religion, holds Vinayaka as the early stage God.[118]

In Vishnu temples, Vinayaka is worshiped as Tumbikkai Alvar. Vinayaka worship is prevalent not only in Hindu religion but also in Buddhism and Jainism. A female form of Vinayaka is called *Ganesani*. An image of *Ganesani* is found in the Amman shrine of the Sthanumalayapperumal temple in Sucindram. The image known as Vyagrapada Ganesani is also found near the figure of *Dvarapala* in the Kambatadi *mandapa* of the Sri Minakshi Amman temple in Madurai. People generally regarded Vinayaka as a single God, a Brahmachari. But he has a wife named Vallabhai. Ganapati with Vallabhai is known as Vallabhi Ganapati. There is also a version that he married two wives named *Siddhi* and *Buddhi* and had two sons named *Kshema* and *Labha*. [119] Vinayaka with the trunk turned to the right side is called Vaiampuri Vinayaka while the one with the trunk turned towards the right left is called Idampuri Vinayaka. [120]

Vinayaka pictures have been pervasive in Tamil Nadu since the seventh century Advertisement. [121] There is no reference to Vinayaka in Sangam's artistic works. The figure of Vinayaka is found without precedent for the Vasanterasvara cavern sanctuary in Vallam.[121] On the south side of the veneer of this sanctuary there is a specialty containing a fine alleviation of Ganesa[122]. Figures of Ganesa are shown on the dividers of the Kailasanatha sanctuary at Kanchipuram.[123] Ganapati is perceived as one of the Ashta Parivara devatas.[124] Close to the picture of Vinayaka outside the Kailasanatha sanctuary at Paramesvarmangalam is a section with an engraving. [125] In the Siva

sanctuaries of the early Chola period, the Vinayaka figures were set up in the southern specialties of the *ardhamandapa*.

A different place of worship is additionally relegated for Vinayaka in the southwest corner of the inward *prakara*. There are a few pictures of Vinayaka under love inside the premises of the Mayuranathar sanctuary in Mayiladuthurai, in a situated posture. A situated picture speaks to the *lalitasana* present in which the correct leg is bowed and the left leg crossed and bowed on the platform. These pictures are executed with regular iconographic attributes. The Vinayaka figure shows up with an elephant face, three eyes, elephant ears, a stout body, a stomach and plump organs. It has four arms. Get an *ahkusa* and a *pasa* in *kataka* even in your upper right and left hand separately. It has a messed up tusk on the lower right and a *modaka* (rice pudding) on the lower left.

The hanging trunk that is viewed as the fifth arm arrives at your mid-region and the bends on the left side are broken. It is enhanced with different adornments. A short *karandamakuta* is seen on his head. Its neck is enhanced with a wide *kanthi*. Arm bands on her arms, *valayas* on her wrists decorate her hands. He wears a *naga* as a consecrated string. It goes from the left shoulder to the correct arm and lays on the midsection. There is a *udarabandha* around her stomach. The undergarment is straightforward and is over the knee. Nupuras and *padasaras* are found on his feet. Vinayaka's trunk is indicated gone to one side.

In the three pictures of Vinayaka we discover figures. With the proboscis went to the privilege known as Valamburi Vinayaka. Uchchishta Ganapathi additionally revered in this sanctuary. It is etched with ten hands. The things you should convey in your grasp are lotus, pomegranate, water pot, gadna, tusk, sugar stick, ears of rice, and raisins. In front, the correct hand has rice pudding. The left arm is proposed for Master Lakshmi in his grasp. The goddess Lakshmi is etched grasping Ganesa with one of her arms. He conveys a lotus in another hand.

Dvarapalas (6 ft)

The Dvarapalas or guards are constantly found two by two at the passageway of the safe-haven in the Mayuranathar temple.[126] The pictures of Dvarapala with two hands were recorded before the times of Kulottunga I Chola. They convey various names like *Chanda* and *Prachanda*. Jaya and Vijaya, Dandi and Mundi, etcetera.

The *dvarapalas* are found to have images or weapons that represent the partisan connection of the sanctuary, for example, pike and hand drum at Siva hallowed places, snails and circle at Vishnu altars and thistle and rope at Sakti sanctums. [127] Dvarapalas found in the cavern sanctuary at Mandagapattu are the soonest portrayals in Tamil Nadu. In a portion of the Dvarapala pictures during the Pallava time frame they are appeared with horns. From that point forward, these pictures were gotten by four hands.[128] This can be seen at the Matangesvarar sanctuary in Kanchipuram. Following the Pallavas, they are additionally found with horns in the early time of the later Cholas. The Dvarapalas having a place with the time of the royal Cholas mirror a higher beauty than those of the Pallava time frame.

In this sanctuary of Mayiladuthurai Mayuranathar, the four furnished Dandi on the correct side and Mundi on the left side are the watchmen at the door of the first *prahara*. They are remaining in *abhanga* position. The front hands are in the notice motion or *tarjani* even and the left ones lay on the huge sticks set along the edges. The back hands are in *abhaya* and *vismaya* mudras. They wear unmistakable tall *makutas* with *krtimukhas*. The noticeable groups with circles put on the fronts structure the focal points of the unmistakable lower portions of the *makutas*. The third eyes are planted on the expansive temples. The wavy hair strands that spread out in a fan shape are seen behind the heads. These figures use *patrakundalas*, four arrangements of *kanthi, skandamalas, murtimukha keyifyas*, and *padasaras*.

They have *udarabandhas* made out of interwoven snakes and thick *yajnopavites* everywhere on their bodies that lay on the left shoulder and dive to the navel zone. The

facial highlights show up firm and rousing with horrible teeth in the mouth, unmistakable noses and undermining eyes, they have abdomen belts with *simhamukha* terminations. The *katibandhas* are held under the midsection groups along the edges with circles and hanging closes. The base texture made as a *kaccha* is taken over the knee. Scallops and tufts are appeared from the midsections. They had a place with the thirteenth century Promotion.

Aniconic portrayals of the Lingam

The word lingam comprises of two sections: ling and gam. The initial segment Linga alludes to the retreat and 'gam' alludes to the structure and accordingly the holiness of the lingam speaks to the Ruler who is answerable for the retreat from the world. The sacrosanct type of Siva comprises of three perspectives: *sakalam, nishkalam, and sakala nishkalam. Sakalam* is the hallowed structure that is spoken to by the head, the body, the hands and the feet. The best case of *sakalam* is that of the Nataraja structure. *Nishkalam* is the Linga structure without any organ of the physical body. The *sakala nishkala* structure comprises of the two parts of *sakalam* and nishkalam.[129] The Linga has a phallus or *sthanu* that seems to fit into the tube shaped yoni. It is comprised of three mathematical parts which are Brahma, Vishnu and Rudra in their vertical request. The square-formed *Brahmabhaga* is embedded on the ground, the octagonal focal part called *Vishnubhaga* is superimposed by the yoni, and the roundabout *Rudrabhaga* is just noticeable on the platform. [130]

The upper aspect of the yoni is burrowed out looking like a Pipal leaf that tightens toward one side called the *gomugha* and which ought to consistently highlight the privilege of an individual looking towards the sanctuary. It goes about as a channel for the fluids poured over the distending part on the top of the *rudrabhaga* which is called *sirdvarttana*. *rudrabhaga*, there is a lotus bud, there are three lines at the tip of the lotus which are taken as the essence of the Linga. There is an auxiliary place of worship for Annamalaiyar on the western side of the second *prakara*. The Linga in

garbhagraha is called Annamalaiyar. On a similar side; there is one more Linga. Various types of Lingas, for example, *Sahasra linga, Panchaputa lingas*, and Kasi Visvanathar are found in the *prakaras*.

Kshetrabalar

The picture of Kshetrabalar found on the north side of the first *prahara* of the fundamental place of worship portrayed as a bare youngster with a canine, is one of the impressive types of Siva.[131] Vardhapurana depicts the source of Kshetrabalar. Brahma made Rudra as the defender of the universe and called him Kapali. Rudra, annoyed by the name Kapali, remove Brahma's fifth head in wrath with the nail of his left thumb. Nonetheless, the head adhered to his thumb. At the point when Rudra looked for Brahma's recommendation on the most proficient method to dispose of him, Brahma advised him to watch the Kapalika Vrata.

Thusly, Rudra went to Mahendra Parvata and wore a *yajnopavita* made of hair, a wreath of skulls around his neck, and set a skull on his *jatamakuta* and grasped a *kapala*. He made a sacred journey to all the heavenly places and in the twelfth year of the journey he arrived at Kasi, present-day Varanasi, where Brahma's head (skull) tumbled from his left hand. Rudra washed in the sacred Ganges and got back to Kailasa.[132] Kalithogai discusses Siva's Kapala dance.[133] In this move, Siva conveys the *kapala* in his grasp. It is derived that Bhairava existed during the Sangam period. The iconographic types of Bhairava found at the Dharmaraja ratha of Mahabalipuram and the Kailasanatha sanctuary of Kanchipuram affirm the love of Bhairava during the Pallava period.[134] Under the Cholas, the pictures of Bhairava created in number and elaborate characters. The Agamas perceive the 64 unique types of Bhairava.[135] The model of a Bhairava expression is shown in the Mayuranathar sanctuary at Mayiladuthurai. This Bhairava is on the east side of the sanctuary of the first prakara. This has a place with the Kala Bhairava class. They have four hands, each holding *damaru ypsa* in the back hands, while a *sula* and a *kapala* are in the front hands. The

hairs are embellished like *jvalakesa* by an aura of fire looking like a betel leaf with a. skull and a turned snake in its middle. The heads have round, open eyes, wide nostrils, thick eyebrows, and distending teeth. These were the custom of the old *sthapatis* to bring them into the portrayal of fantastic subjects. They have hanging *makarakundala* and weighty *patrahindala* appended to the correct ear cartilage and left shoulder, pieces of jewelry around the neck, *udarabandha* on the stomach, and *padasaras* on the feet. The two snakes with their contorted bodies, rest around his abdomen. The laurel of bones and skulls with long trimmings hangs to the knees. The Bhairava remains before his vehicle canine looking to one side with his tail nestled into common. The figure in the western shelter Jias a wrecked front left hand.

Muruka (h. 250 cm.)

Kaumaram Kaumaram is a faction that is the love of Ruler Muruka as the Preeminent God.[136] Master Muruka, who has the protection portfolio in the realm of paradise, is a mainstream god from South India. Kandapuranam, cheering in Ruler Muruka's excellence, greatness, and gallantry, graphically follows his Puranic history. Surapadma, an evil spirit, was pestering the Devas and the Risis. Their abominations expanded and when they got deplorable, the Devas and Risis would go to Siva and speak to their grumblings. Siva took a heavenly structure with six appearances. Six sparkles flew from his brow third eye. Vayu and Agni, obeying Siva, every one of the six Krittikas nursed the six youngsters. Siva and Parvati went to Saravanapoigai to carry Kumaras to Kailasa.

At that point, in an unconstrained demonstration of plentiful love for the six youngsters, Parvati took them all in her grasp without a moment's delay, with the outcome that the kids blended and changed into one remarkably excellent kid with one head, twelve hands, and feet. Siva affectionately situated the youngster to his left side; Parvati sat to one side of the kid and each of the three went to Kailasa. [137] Later, on Siva's organization, Muruka decimated the devil Surapadma, his sibling Tarakasura and

Singamukhasura and furthermore his family members and family members, subsequently sparing the devas. [138] Tiruparamkunram, Tiruchiralaivai, Tiruvavinankudi, Tiruveragam, Kunruthoradal, and Pazhamudirsolai are the six spots related with Muruka known as Arupatiaividu. [139]

Elephant, [140] peacock, [141] ram[142] are presumed to be his *Vahanas* and their image brandished a kukkuta[143] the sign of the rising sun. His two consorts are known as Devasena and Valli. [144] Master Muruka started in Vedic occasions. Amayana advises that she was destined to Agni and the goddess of the Ganges Stream. He is supposed to be the child of Agni and Svaha in Mahabharata. The Puranas include that he was the most youthful child, [145] of Siva and Parvati. Muruka has different names, for example, Skanda, Karttikeya, Shanmuka, Senapati, Gajavahana, Brahmasasta, and Saravanabhava.[146] He is adored as svatantara devata, samapradhdna devata, and parivara devata. [147]

Valli

A few trackers lived in a spot called Kurinji in Valllmalai in Tamil Nadu. Nambirasan was their clan leader. He appealed to Master Muruka for a little girl. In satisfaction of his supplication, he fathered Valli as his little girl. At the appropriate time, when Valli turned into a lady, Muruka went searching for her. He pulls different tricks on Valli, who tended the millet crops and later wedded her.[148] Narrinai states that, [149] one of the eight assortments from the Sangam time frame, Ruler Muruka had went with Valli.

In this sanctuary, the picture of Valli is shown on the correct side of Master Subramanya in the Murukan place of worship of the second *prakara*. They remain in a *tribhanga* represent each with two hands, conveying the *utpala* bloom in the left hand and the correct hand hanging down. The chests are secured by crossed groups, her piece of clothing stretches to the lower legs and meets the *katisutra*, the bows and side decorations. The hair strands are spread out at the rear of the head with a

karandamakuta on its head. *Patrakundalas* decorate the flaps of their ears. It merits a unique notice that the stone carver had cut the symbol with his own features and adornments, run of the mill of a tracker.

Surya

The Sauram faction adored Surya (the sun as its head in the Hindu religion.[150] The images and plans set apart on the Harappa and Mohenjodaro seals and stonewares demonstrate that the sun clique won from the earliest starting point in India.[151] from the earliest starting point in India. There are a few confirmations and references that vouch for sun love from the times of Sangam. Tolkappiyam[152] claims that the Tamil public venerated the sun as the regular God. A refrain in the Kalithogai[153] makes reference to that the sun was the biggest among the Devas, Silappadikaram[154] alludes to the sanctuaries of the Sun. There are cut pictures of the Sun found in the lower rock-cut cavern at Tiruchirappalli[155] and on the third floor of the Dharmaraja ratha at Mahabalipuram[156] in independent specialties. Later it was portrayed in the board creation up to the Aparajitavarma Pallava period. In the later Pallavas stage, the Sun god was again given separate safe-havens. The Sun figures Kaveripakkam and Tiruttani have been magnificently carved.[157]

The Cholas asserted that they had a place with the sun based race.[158] During their period, the sun divinity achieved the status of one of the parivara devatas.[159] The main sanctuary committed to the sun in Tamil Nadu was worked during the Kulottunga I period at Suryanar koyil in Thanjavur district.[160] In the Mayiladuthurai Mayuranathar sanctuary there is an autonomous picture of the sun unchangeable. It is introduced on the southeast side of the house in the first *prakara*. The Sun is in samapadasthanaka with a radiance behind his head.

He is spoken to with a couple of hands holding lotus blossoms by the stems of a *bhadrapitha*. Karandamakuta embellishes her head. The ear cartilage don't have *kundalas*. He wears *yajnopavita, udharabandha* and accessories. A rope *katibandha*

makes sure about the *vastra* around the abdomen. The *vastra* compasses to the thighs and an *uttariya* is tied around the hip hitched along the edges with decorations and creases. The round face is plainly treated with naturalistic eyebrows and tightened nose. This figure shows the virtue of the later Chola period.

Saptamatrikas

Saptamatrikas show with Valamburi Vinayaka on the right side. He has two arms and the right hand holds a tusk and the left hand lays on his thigh. The seven Devis were accepted to be the female partners of the seven incredible Brahman lords of which they were partners and wore their images and similar mounts. They were viewed as representations of the seven terrible mental characteristics: Brahmi; Pride, Mahesvari; outrage, Kaumari; fantasy, Vaishnavi; ravenousness, Varahi; begrudge, Indrani; the critic, Camunda, the storyteller and the head of the Saptamatrikas, Yogeswari; Kama or wish.

The Saptamatrikas are a gathering of seven goddesses to be specific Brahmi, Mahesvari, Kaurhari, Vaishnavi, Varahi, Indrani and Camundi. The beginning of Saptamatrikas is hazy. There is by all accounts some debate about it. The Suprabhedagama keeps up that they were made by Brahma to devastate Nairuta. The Markandeya Purana take an interest in Brahma, Vishnu and Siva, Skanda and Indra and were made to help in the obliteration of the devils Sambha, Nisumbha, Chanda and Munda. Another clarification for their root is that they were made by Siva at the hour of the passing of the evil presence Andhaka, to drink his blood. These pictures are very basic in sanctuaries in South India. Very soon they got mainstream with the individuals. The seven goddesses found in the southwest of the primary principle sanctuary in prakara are cut sitting on a different chunk as a board mold. They had two arms. His left hands lay to his left side thigh, his correct arms hold akshamdla (Brahmi), sula (Mahesvari), kukuta (Kaumari), dandd (Varahi), sakti (Indrani), kapala (Camundi) and chakra (Vaishnai). Their thick makuta, wide shoulder, limited hips show that they have

a place with the Later Pallava period. Virabhatra, one of the parts of Master Siva, remained close by the keep going goddess on the left, Camunda, who was accepted to partake in the idea of Parvati. It has two legs bowed and crossed in a more upstanding position. The two arms are loosened up and kept on the knees.

Navagrahas

For flourishing and government assistance, individuals love the nine heavenly bodiesin the sanctuary. [161] The Navagrahas speaks to nine planets. With the Sun as their head, the nine planets are identified with the Sun in Zodiac. Individuals accept that their life of high points and low points goes as per the developments of the nine planets that is the reason all individuals love Navagrahas devoutly for their great life. [162]

In this sanctuary, the Navagrahas are set on the platform which is four feet high in the eastern corner of the *mahamandapa*. There are three of sculptures, comprising of three sculptures in each line. The Navagrahas are Pictures to be specific of Surya or the Sun, Chandra or the Moon, Kuja or the Budha or the Mercury, Master or the Jupiter, Sukra or the Venus, Sanaischara or the Saturn, Rahu (rising hub), Ketu (sliding hub). These Navagrahas are confronting the eight cardinal headings. They are all in standing position. The Navagrahas are seen with normal dress and trimmings.

Surya (the Sun)

The picture that Surya put on the south side of the first *prahara* of the primary holy place. The Agamas speak to that the Sun is situated in the focal point of different planets. Surya with two hands is looking toward the east. It is conceived from Kasyapa. His two arms hold the lotus blossoms.

63 Nayanmars

Sculptures of the Nayanmars are viewed as ideal for representation figures from the Mayuranathar sanctuary at Mayiladuthurai. The 63 Nayanmars were Sivabhaktas who firmly followed the standards of Saivism during their lifetime and furthermore

devoted their lives to Ruler Siva. They originated from various ranks. Of them, three are sacred ladies. They are Karaikalammaiyar, Mangayarkarasiar, and Isaignaniyar. Between the 63 Nayanmars Appar, Sambandar, Sundarar and Manikkavasakar served Saivism as ranchers, sparing it from the assaults of adversary religions. This is the reason they are affectionately and respectfully called completely Saivasamayacharyas.

During the Chola time frame, sculptures of Nayanmars were cut and introduced in sanctuaries. The accounts identified with the Nayanmars referenced in the Sakkilar Periyapuranam are shown and clarified through the board figures encompassing the first *prahara* of the Mayuranathar sanctuary asylum at Mayiladuthurai.

In the Mayuranathar sanctuary at Mayiladuthurai, smaller than normal models of 63 Nayanmars from the Chola time frame are found in the *Tiruchchurrumaligai* south of the first *prahara*. These are introduced on a raised *pitha* in an arrangement confronting north. The artists have made an astonishing showing cutting the sculptures to suit the individual story behind every one.

Sri Abayambigai

Sri Abayambigai, the associate of Ruler Mayuranathar, is introduced in the focal point of the asylum of the Amman sanctuary. She is nimbly remaining in the posture of samapathasthanaka on the lotus platform. His hands hold the lotus and lily blossoms. The execution of the figure and its wide hips is superb and the sensitive subtleties of the excellent base article of clothing are satisfying. The workmanship of karanda makata, Lola hasta, neckbands and different decorations upgrade the appeal. She has an awesome effortlessness in her balance, restriction, and honorable appearance. An ace skilled worker speaks to her as the very epitome of female excellence, effortlessness and delicacy. It has a place with the thirteenth century. The faces, near the neck, give a specific proposal of squatness and furthermore demonstrate later Chola workmanship.

Dvarapalaki

The watchmen are positioned on the sides of the *mahamandapa* of the Amman sanctuary. The capacity of the guards is to ensure the sanctuary. It is endorsed that Jaya and Vijaya become four-furnished, conveying conch, talk, hatchet and deer in their grasp. Every one conveys the mace in one of the typical hands, the other hand is held, in the notice motion (tarjani-hasta). They have teeth in their mouths and they look harsh and moving.

Minor Figures

Different portrayals of the Mayuranathar sanctuary in Mayiladuthurai have been beautified and adorned by models of verdure. This uncovers the mastery and a serious extent of aesthetic expertise of the figures. In these models, the fowls and creatures are planned for embellishment and beautification, yet additionally for use as vahanas of divine beings and goddesses. The plants and plants have been stunningly cut by the artist plainly indicating their crucial attributes just as blossoms. They have utilized these show-stoppers to decorate robes and adornments and to enhance different pieces of the structure. Lotus possesses the spot of honor in Indian workmanship and religion. This is frequently utilized as a pitha for sculptures and furthermore fills in as an adornment. Likewise, this is shown in different pieces of the sanctuary and structures. Aside from the lotus, different blossoms, for example, there (Nymphaeaceae), dhatura and arkha and such are utilized to enhance the sculptures. The fish is the image of the Pandya lords. They needed to shape them on the structures raised by them. Additionally, in this sanctuary likewise on the top of the forward portion of the hundred-column *mandapa*, two carefully cut fish are seen. These two fish ooze an uncommon. They are beguiling and standing landmarks to the serious extent of involvement and expertise of the specialists.

Makara is utilized as a fanciful being. This one has the body of a fish, the storage compartment of the elephant, the legs of the lion, the eyes of the monkeys, the

ears of the pig with sharp distending teeth, the wings of the fowls and a huge number of the various animals. Makara is situated on the two sides the base and as a trimming on the ears. The makara with kattumalai, muthuthamam and adarkarukku from the mouth, etc is dazzling to take a gander at. The nasi head enhances the upper aspect of the kudu of structures and is utilized for ornamental purposes. It has a wide, grinning mouth, round eyes, and sharp projecting teeth.

Muruka has made the peacock his vahana in line with Surapadma, the devil he had slaughtered. Peacocks are found in the Dvara Subrahmanya sanctums in this sanctuary. The meticulous workmanship of the craftsman is shown in the quill of the peacock on his head. The class of the peacock and the beauty of its fanned out wings are charming! Swan is a nonexistent figure. In this sanctuary remains on the *mandapa* mainstays of 100 columns. The head, body, quill and tail are appealing. The tail part has been spoken to with different leaves and plants. Crow is presumed to be the vahana of Sanaischara. The ace stone carver has cut his nose, wings and legs with commendable expertise. In this sanctuary additionally, the picture of the raven is put on the rear of the Sanaischara sculptures. Nandi, which intends to give enchant, is one of the most recognizable creatures cut in Siva's sanctuaries. In the archeological unearthings of the Indus Valley, the figures of Nandi are likewise discovered, more on the seals having a place with the progress of the Indus Valley, the figures of Nandi are engraved. It is genuinely one of the fantastic manifestations of South India. There is a model of Nanai from the Pallava time frame, behind the Draupathi ratha in Mahabalipuram. Nandis are sitting in this sanctuary in numerous spots. In this sanctuary, the yali balustrade is found in the porch of the south passage of the *mahamandapa*, in the *mukhamandapa* and in the *kalyana mandapa Gomukha* through which the blessed sacred water of the significant sanctums of this sanctuary is planned as a yali. Butaganas are the consequence of human creative mind. They have short, squat hands and legs. In strict language they should shape Siva's entourage.

In this sanctuary, *Bhutaganas* grasping a conch shell decorate the *griva* of *Rajagopura* and furthermore the Gnana Sabha as pictures. Bhutaganas conveying crates on their heads and moving in rapture are found in the southern *devakostha* of the *ardhamandapa*, under the picture of Gajasainharamurti and 'in the *Malasthana* of the pilaster west of the *mahamandapa*. Pictures of *bhutaganas* wearing plant close by can be seen on the two sides of the *Rajagopura*, notwithstanding bhutaganas in heap structures and roses can be planted in the *Rajagopura*, on the front mainstays of the hundred-column mandapa and on the mainstays of the *mukamandapa*. Board models of Mahishasuramardini, Sthalapurana from this sanctuary, history of Lingodbhava, Navakannigai and Rama Gathering with *Sabari*, artists, artists, *chauri* young ladies, risis, aficionados and such, which are minor figures that have been cut in different pieces of this sanctuary showing imaginative greatness as well as strict enthusiasm, as they are characteristically associated with different legends in Siva Purana.

Bronzes

Bronze is a metal ordinarily utilized for making pictures. The procedure utilized in projecting these bronze pictures is known in the lost wax process.[163] Bronze pictures are of two sorts, in particular, empty and strong (Sasuina and Chana) and a large portion of the pictures of Bronze made in Tamil Nadu are strong sort. India is renowned for its bronzes, however the most productive creation has been in the south, where probably the best magnum opuses have been delivered. Bronzes are found in bounty in the Tamil nation, particularly in the Villupuram area, which has its own assortment of bronzes. [164]

Bronze pictures arrived at their peak during the hour of the Cholas.[165] The Chola Brozes are world acclaimed. They are principally Saivite bronzes. Chola bronzes have certain trademark features.[166] Female figures have a trademark elegance, reminiscent of appeal as opposed to sexiness. The bosoms of the female figures are unmistakable and round. Their appearances are smooth and round with basic highlights.

The figures are portrayed by integrity and pride of structure and quality in a climate of peaceful otherworldliness. Pictures of goddesses are somewhat more sniff and thin than pictures of gods.[167] Chola bronzes are known for their enthusiastic stance and eminent profound excellence. It is said that the most established instances of metal sculptures that are protected in Tamil land can't be dated with assurance before the rule of the Chola Ruler Rajaraja I Chola. [168] He arrived at the pinnacle of flawlessness during the prime of Chola matchless quality that is from the 10th century. until the thirteenth century Promotion after Kulottunga I Chola. Because of expanded strict movement and the development of an enormous number of sanctuaries, the creation of metal pictures expanded by jumps and bounds.[169] The known history of bronze pictures in South India shows that workmanship unquestionably in its decay after the seventeenth century.[170]

The times of the Chola majestic rulers, Rajaraja I Chola and Rajendra I Chola established the brilliant time of bronze in South India. The vast majority of the pictures from this period are restricted to the waterway delta locales, covering Thiruvaiyaru the cutting edge Kumbakonam, Mayiladuthurai, Nannilam, Nagapattinam and Thiruvidaimarudur in the Thanjavur area and a few pieces of the Tiruchirappalli region, Cuddalore region Villupuram region. In the Chola time frame, the division of the Sivamurthies into *anugraha* Santa Clause, Nritta and *samhara* types arrives at its apex. The Lingodbhava, Chandrasekara, Umasahita and Somaskanda are of the sacred kind (Quiet). The *anugraha* type is the chandikesa. The Nataraja of the moving kind and the Gajantaka and Kalari Bhairavamurthis are of the *samhara* or aghora (startling) type. The *samhara* and anugrahamurthis got basic to the gods Saiva and Vaishnlava. The most well-known subject is Siva as Natesa in Anantatandava mode. Different types of Siva spoke to in bronze were Tripurantaka, VinodJiara, Vrishabhavahana, Somaskanda and Kalyanasundara. Likewise unique significance and support were given to the Kshetrapalas, for example, Ganesa, Vishnu and Bhikshatana. Since the Cholas were ground-breaking fighters, the idea of Subramanya was likewise well known. The

biggest Subramanya bronze from this period is at Gangaikonda Cholapuram. On the Vaishnava side, notwithstanding the symbols of Vishnu with or without associates, all the notable incinations of Vishnu likewise happened. It is important to take note of that from the early Chola period, the metal symbol of Sri Rama, Sri Lakshmana and Sri Hanuman in one gathering showed up just in the Tamil nation.

The Chola time frame is again viewed as significant for the productive creation of symbols of minor divinities, for example, Kali, Aiyanar, Chandesa, Nandi, Adikaranandi, Surya, and the Ayudhaprushas of the Vaishnava request. Notwithstanding the pictures of Nachchiyar, Manikkavachakar, Kannappar, Kotpuli, and those of Vaisnava divinities, for example, Tirumangai, they strikingly have a place with the class. From about the twelfth century Promotion, the intensity of Chola started to melt away because of the way that the Pandyas turned out to be increasingly amazing and attempted to grow their standard over all of Tamil Nadu. Individuals from this imperial line were likewise supporters of workmanship and religion.

This is shown by the sanctuaries they raised and the incalculable models and bronzes from their time. Show-stoppers particularly of bronzes having a place with the period being talked about are from various pieces of Tamil Nadu. The leaders of the Vijayanagar Domain were vigorous Hindus. They supported a wide range of strict and social exercises and as a result pictures were made during the hour of their rulers.

Nataraja (2 ft 4 inch)

The Nataraja type of Master Siva is known to be the first of the 25 types of Siva.[171] He is called *Adalvallan, Kutthaperuman, Ambalavanan, Sabapati, Natesa, Niruthan*, and numerous other names.[172] The Ananda tandava is one. of the seven move types of Ruler Siva. The Ruler plays out the Ananda tandava at the stature of his ecstasy.[173] In this manner he is known as Ananta tandava murti. Moving male limestone figures found at Indus locales are viewed as the trailblazers of models of the Tandava Ananda form.[174] The Sangam writing makes reference to about Nataraja Be

that as it may, he is quiet on the type of Ananda Nataraja, Most importantly in the fifth century Advertisement. Tirumular sang about Ananda Nataraja, in his work Tirumandiram, the 10th book of the twelve areas of the Saiva sanctioned assortments. [175] Appar which had a place with the first century Advertisement he has likewise depicted it flawlessly in his songs.[176] A sculptural picture of Ananda Nataraja is found in the Siyainangalam cavern sanctuary from the Pallava time frame.

This is the primary example of the Ananda tandava type of Siva to be found in Tamil Nadu.[177] Since the rule of Parantaka I (907-955 Promotion), Nataraja was viewed as the god of the Cholas family or kuladevata.[178] Consequently Thusly, they adjusted different types of Nataraja in metal, looking imaginatively wonderful. In the Mayuranathar sanctuary in Mayiladuthurai, a Nataraja symbol made of bronze is found. This symbol is found in the Ananda tandava move structure and is introduced in a subordinate sanctum to one side of Natana Sabha that tumbles toward the south. He shows up with four hands on the roundabout padma platform laying on the wooden bhadrasana. The petals of the lotus are cut with conspicuous focuses. Encompassing Ruler Nataraja, the tiruvaci emerges from the mouth of the makaras at the base on each side in an ideal circle. It has been planned with 31 blazes anticipating over the Tiruvaci, each with five dialects. This symbol speaks to the panchakritya of Master Siva, to be specific srishti, sthiti, tirobhava, samhava and anugraha.

His correct upper arm bolsters the drum and his left the fire of fire in the ardhacandra until. These hands represent the harmony among creation and demolition. His lower right arm in the abhaya even speaks to support. The left front arm on the *gaja* or *danda* is extended over the body with the fingers pointing at the raised left leg. The ideal equalization isn't just appeared looking like the arms yet additionally in the legs. His leg position is in bhujangatrasita mode. The correct leg is somewhat bowed and planted over the apasmarapurusa evil presence representing Siva's camouflage, while the left leg is marginally raised and gone to one side and kept crossed demonstrates

beauty. Consequently, Siva's arms, legs and middle indicate the ceaseless activity of creation and obliteration of the universe. Apasmarapurusa under the correct leg is playing with a snake in his left hand, and his correct hand in the sarpasirsha proposes the hood of a snake. His head is gone to the correct side and contorted to get a gander at the Master's move. The strands of Siva's tangled hair are masterminded like a crown of plumes. It is adorned with peacock quills in a solitary line with sickle, blossoms of dhaturas and arkas, and snakes and hatisirishaka. The turning jacks that stream to either side are the best in this figure. The jeweled band is unmistakable on her brow. In the focal point of the temple, underneath the band, the third eye adds appeal to the face. He wears two distinct rings on his ears, the patrakundala on the left side and the makarakundala on the right. His face is square with excellent eyes, nose, lips and jawline, wonderfully delivered with quiet appearance. On each shoulder is a lock of hair with elaborate workmanship. He is wrapped by a wreath of snakes around his neck. The following is a long chain that bears the paws of the tiger. A two-abandoned yajnopavita is tossed over the left shoulder. The upper bit of texture streams smoothly on the left side between the shoulders of two arms. A raised hooded cobra is laced on his front right arm. Arm bands curiously designed with foliage designs, dainty elbow fixes, and triple wristbands are worn on the hands. His fingers and feet are nestled into rings aside from the center ones. A long dainty scarf tied around the abdomen is reasonably surging with its two closures and is connected to the tiruvaci.

The tiger skin outfit fits consummately on her body with the finishes on the correct thigh. There are no anklets on the lower legs. Thick padasaras embellish the legs. On the rear of this figure, the siraschakra is wonderfully worked into an all-out blossom shape and is encircled by a ring. Fancy tufts swing from the focal knob. The jatas hang freely in a wavy example at the back and shoulders toward the start of the move.

The style of the figure and its workmanship propose that this figure dates from the eleventh century Promotion. Albeit numerous symbols of Nataraja were made during the rule of the Vijayanagar rulers, the Ananda tandava Nataraja structure was not found as much as in the rule of the Chola Rulers. Then again, the Urdhva tandava Nataraja structure proliferates during the Vijayanagar time frame.

Amman sanctum (h. 42 cm . b. 18 cm)

The different amman sanctum known as Kamakottam situated in the northwest of the second prahara. Parvati, partner of Siva, in the Hindu pantheon represents female energy. The blocked off ones on the Himalayan pinnacles are the legendary home of Siva and Parvati is frequently called the little girl of the Himalayas or Mother Earth. This is the commonplace type of the eternality in the bronzes of South India. She is demonstrated remaining with her weight on one foot and her correct hip raised. The other leg is somewhat forward and bowed at the knee, giving a shaking impact. The correct hand is raised and situated so it holds the blue lotus, the Siva bloom that the minister set there consistently, the other arm is hanging. The posture and the exact offer of the hands are vital in Indian iconography and connection the visual expressions with emotional move. The Goddess, remaining on a lotus platform on a rectangular base with rings at the base to hold her when the picture was conveyed in parades.

Chandrasekarar (h.72 cm. b. 36 cm)

The Chandrasekhara type of Siva goes under his favorable structures. The name Chandrasekhara is acclaimed in light of the fact that jiva holds a bow on his temple (sekhara). He is remaining in the sanjabhlanga pose. He is appeared with four hands, the articles in the hands from option to left are abhaya mudra and Etch, favoring present (stranded) and the upper left hand, which must be in the kartari represent, a dark deer. His jata crown shows the sickle moon. The left ear embellishment is lotus and the correct vehicle enhancement is makam. He is along with his partner Parvati.

Chandrasekara Amman (h.60 cm. b.28 cm)

Uma is remaining on the left half of the Chandrasekaramurti on account of Uma Sahita Chandra Sekara murti. The tallness of this picture is not exactly the picture of Chandrasekara. Uma's mode with three bends on her body is introduced on the padmapitha. The correct hand is in this, kataka until while the left hand is free in the Chola until. She is seen with a square face, caused a stir, colorful eyes, a sharp nose, curved wreck, and uncovered bosoms. By and large, the sculpture is wonderfully disfigured. The dresses and ornamentation of this sculpture draw in everybody. Uma mode with knee flexion of the correct leg is introduced in the padma pitha. Uma's drapery descends to her lower legs. Its midriff with numerous plans enhance its back. His head is enriched by karanda makuta with a temple band. The makarakundalas are on his ear cartilage. On his neck he wears the *mangalanan* and arm bands are seen on his hands. The yajnopavitha is appeared to your left side shoulder and runs down the correct side of your hip through the focal point of your bosoms. Fitted cushioned skirt and flowy evaded skirt beautify her lower leg and feet. The thumb, pointer, and little finger of his hand have points (ring). Your siracakra is very much cast.

Somaskanda

The name somaskanda can be partitioned in that capacity, which implies, Siva, mama implies Uma and skanda implies Muruka. It will be fit to think about it as the combination of Ichchah, Kriya, Gnana Saktis (want, activity, information). This can seldom be seen outside of Tamilnadu. It is likewise called Satchitananda. In this name Sat implies truth. Chit implies information and ananda implies happiness. The characteristic significance is that the individuals who discover reality through faithful information will appreciate unending inborn joy. The Somaskanda portrayals of the Pallava time frame got the pride of being the most noteworthy and magnificent example of sculptural workmanship.

The soonest stone portrayal of Somaskanda is seen on the third degree of Dharmaraja ratha.[179] In spite of the fact that the act of cutting the sculpture of Somaskanda in the place of worship was pervasive even before the time of Rajasimha Pallava, it was during the rule of this lord that it accepted more noteworthy significance.

The Somaskanda sculpture at the Kailasanatha sanctuary is the best model. In this sanctuary alone, including those of his *devakosthas*, there are up to 24 sculptures of Somaskanda. Inside the *garbhagrha*, Somaskanda's picture is scratched on the divider at the rear of the suit. Yet, this training was not followed during the last Pallava lords like Nirpatungavarman and Aparajitavarman. As during the rule of the Chola rulers, the sanctuaries expanded in extraordinary number, incredible excitement was appeared in the projecting of bronze symbols of Somaskanda to encourage their detour. These symbols were made with extraordinary imaginative magnificence during the Chola time frame. During the late Chola period, a little room connecting the sanctuary mandapas was accommodated Somaskandamurti. The Mayuranathar sanctuary at Mayiladuthurai has a Somaskanda bronze that is found in Umaimurugudaiyar altar that is situated in the western shelter. It is introduced on the *patrapitha* alongside a *bhadrapitha*. Siva (H. 51 cm. B. 31 cm) is gloriously situated in *sukasana*. His correct leg looms over the *bhadrapitha* and the left leg is twisted and set over the padmapitha. In his back hands he holds *parasu* and *mrga* upheld by *kartarimukha* until. His front hands are in *abhaya* hasta and *kataka* hasta. Siva has *jatamakuta*, with Ganga on the correct side and a bow moon on the left side in an exemplary manner. Siva's object of worship is incredibly displayed with *kandigai, graiveyaka, savadi, makarakundala, patrakundala, skandamalas, keyuras*, twofold winding *kankanas, yajnopavita, udarabandha, kinkini, padakax, silamhus, and katisutra*. Siva wears thigh-length shorts, which is straightforward and very much worked.

On the left half of Siva, Uma (h. 41 cm. B. 19 cm) is sitting in the *maharajalilasana* act. Uma's godlike object is ten centimeters more modest than Siva's. Uma has her correct leg bowed and her left leg hanging. It is appeared with two hands. The correct hand is in *kataka* until and the left hand lays on the *padmapitha* in Nitra until. Uma wears an exceptionally beautified *karandamakuta, makarakundlas* decorate her ears, *graiveyaka*, sacrosanct string, *skandamalas, keyuras, kankanas*, bosom excellence, *tandai* and *Silambus* are effortlessly portrayed on her body. Uma is seen wearing garments from the midsection to the lower legs. The window ornaments are adorned with scarcely discernible differences and with a wonderful *katibandha*. Little Skanda (h. 26 cm. B. 10 cm) is energetic in the *nritiyasana* pose between his dad Siva and his mom Uma. He holds lotus blossoms in these two hands in an immature posture. Her hair is made in a *kesamakuta* and is additionally embellished with other outstanding decorations. *Sirachakra* with an all out lotus-formed round edge circle are situated on the rear of the top of the pictures. The tastefulness and valuable parts of this figure relegate it to the center Chola period.

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